ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears: the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright: Filmed by permission of the copyright holders. The microfiche edition is the copyright of Chadwyck-Healey Ltd, 1975.

Location of original: The National Art Library, Victoria and Albert Museum, London

Note:

Some text and illustrations are lost through tight binding. This is a problem which we regret we have found unavoidable since we are only filming at the Victoria and Albert Museum those catalogues that cannot be found in other London locations.

J. S. Sargent

77.B.
BIRMINGHAM: Museum and Art Gallery

Front Cover : Self-Portrait (No. 15)

EXHIBITION OF WORKS

BY

JOHN SINGER SARGENT R.A.

1856-1925

25th SEPTEMBER to 18th OCTOBER, 1964

City of Birmingham
Museum and Art Gallery

FOREWORD

The Museum and Art Gallery Committee is very grateful to the many owners who have so generously lent their pictures, and in particular to the descendants of the artist's younger sister, who have provided nearly half the exhibits. Many of the paintings, although popular and well-known in Sargent's lifetime, have not been seen by the public for many years.

This exhibition provides a good chance for a re-evaluation of the artist. The pictures have been chosen and the catalogue prepared by the artist's great nephew, Mr. Richard Ormond, Assistant Keeper in the Department of Art.

JOHN LOWE
Director

L.3730
19.5.1964.

INTRODUCTION

This is the first Sargent Exhibition to be held in England since 1926, when the Royal Academy organized a large memorial show. Since then his reputation has suffered a considerable eclipse. Regarded as a brilliant executant, he was frequently denounced as a fashionable portraitist, who had turned his back on art. William Rothenstein wrote: "But the disparity between his gifts and our own we were inclined to discount, by thinking that we had qualities that somehow placed us among the essential artists, while he, in spite of his great gifts, remained outside the charmed circle." It must also be remembered that in the earlier part of this century the battle between 'avant-garde' and 'traditional' art was particularly bitter. Any artist who was not thought to have contributed to the modern movement was discounted on that score alone. This was certainly true of Roger Fry's criticism and that of his circle.

A re-evaluation of Sargent seems long overdue. While many of his most famous works are in the U.S.A., including all his mural decorations, there are enough of his paintings in England, from which to organize a representative exhibition. For many critics Sargent never surpassed his early work, done while he was still living in Paris. With a strong sense of composition, an exact feeling for tone and a dark, rich palette, he worked very much in the tradition of his master, Carolus-Duran, though already his brushwork was freer and more luminous, his effects more daring. Sargent never quite regained the clarity and plasticity of that early work, though his style was to broaden, his brush to achieve more dazzling surface textures, his colours to become stronger and more complex. For a time also he was directly influenced by his friend, Monet, and impressionist technique, particularly in the landscapes of the late 1880's. This side of Sargent is often forgotten, but it produced some of his best work. His landscapes, done entirely for his own pleasure, are concerned very much with the play of light and shadow, and it was the Mediterranean landscape, with its strong contrasts, that particularly attracted him. The same is true of his water-colours, which he produced in great quantities on his sketching holidays in Europe from 1900 onwards. Done with amazing

rapidity and largeness of effect, they have an immediacy and light-drenched quality, which has always made them popular.

But it is ultimately as a portraitist that Sargent must be judged. The criticism that he paid too much attention to accessories, clothes and furniture for instance, that his insistence on those accessories betrayed a fear of empty space, a failure to compose in a definite pattern of forms and lines, that he could never quite escape from the model stand and the formality that it implied, is partly true. But then, in his commissioned work, Sargent was a portraitist in the Grand Tradition, a stylist who derived from Velasquez, Hals and Manet. His sitters are often placed in a formal setting, but they are never swamped by it, nor subjected to a fashionable formula in the actual painting, as was the case with so many Edwardian portraits. His accuracy of eye and fluency of brush enabled him to catch and fix the essentials of his sitters, with a conciseness and brilliance that has rarely been equalled. And if he was not a profound psychologist, he was at least an impartial recorder, who allowed full vent to the individual personalities of his sitters. The criticism that his portraits are merely social documents seems particularly unfair in this context. And there are enough portraits of friends and relations in this Exhibition to show that he could work on a much more intimate and personal scale.

RICHARD ORMOND

JOHN SINGER SARGENT

1856 January 17th. Sargent born in Florence of American parents, Dr. Fitzwilliam Sargent and Mary Newbold Singer.

1862 Nice. Sargent family lived typical expatratiate life, moving from one fashionable centre to another. Only limited means.

1868–9 Sargent a student at Accademia delle Belle Arti, Florence.

1874 Entered studio of Carolus-Duran in Paris. Also at Ecole des Beaux Arts. Quickly shews precocious talent.

1876 First trip to U.S.A. Always remained American citizen. Met Monet for first time, shews his influence.

1877 First Salon picture, portrait of *Miss Watts*, Summer, Brittany.

1878 *Oyster Gatherers of Cancale* gets honourable mention at Salon.

1879 Three pictures at Salon. Summer, Spain, studies Velasquez.

1880 Morocco. Later to Haarlem to study Hals.

1881 Four portraits at Salon.

1882 Venice to stay with Curtises. Remained his favourite city.

1884 *Madame Gautreau* exhibited at Salon. Scandal.

1885 Moved to England. Summer at Broadway with many artists.

1887 *Carnation, Lily, Lily, Rose* exhibited at R.A. First success in England, bought by Chantrey Bequest. Second trip to U.S.A.

1889 April. Father died. Paints *Ellen Terry as Lady Macbeth.*

1890 U.S.A. Many portraits. Commissioned to decorate Boston Library. December. To Egypt to make studies for murals.

1897 Elected full Academician (Associate 1894).

1898 Began great series of Wertheimer portraits.

1899 Boston. Exhibition of 110 works at Copley Hall, Boston. Jerusalem. Further studies for murals.

1905 Mother dies. From now on spends summers sketching on continent with family and friends.

1914 In Austrian Tyrol at outbreak of War.

1916 U.S.A. Finished Library decorations. Commissioned to decorate Boston Museum. Trip to Rockies.

1918 To France for War picture: *Gassed.*

1922 Widener Library murals, Harvard.

1925 April 15th. Died in Tite Street, Chelsea, on eve of trip to U.S.A. to install completed murals for Boston Museum.

ABBREVIATIONS:

Tate, 1926	Exhibition at the Opening of the Sargent Gallery, June to October, 1926, Tate Gallery.
R.A. Winter, 1926	*Exhibition of Works by the late John S. Sargent.* Burlington House, 1926 (over 600 works were exhibited).
Downes	*John S. Sargent* by W. H. Downes, London, 1925.
Charteris	*John Sargent* by the Hon. Evan Charteris, London, 1927.
McKibbin	*Sargent's Boston* by David McKibbin, Boston, 1956. (Commemorating Centenary of *Sargent's* birth).
Mount	*John Singer Sargent* by Charles Mount, London, 1957. (The American edition, 1955 with notes).

The four authorities cited all have check lists of Sargent's works. Unless otherwise stated Sargent always signed himself *John S. Sargent.* In the measurements height is given first. The catalogue is arranged in chronological order, oils preceding water-colours and drawings. Dating is based on published sources, modified in some cases by family records.

OIL PAINTINGS:

1. VIOLET SARGENT (later MRS. ORMOND) (1870-1955) 1875

Panel; 10½×9½ ins.
Coll.: By family descent.
Exh.: R.A. Winter, 1926 (378) under title *Head of a Child*, (with wrong sizes); *British Painting since Whistler*, National Gallery, 1940 (32).
Lit.: Charteris, p.278, under title *Head of a Child*, (with wrong sizes); McKibbin, p.113 (wrong sizes); Mount, p.335 (wrong sizes).
Painted when Sargent was 19 and his sister 5 years old. It was probably done at St. Enogat in Brittany where the Sargent family spent the Summer. It is delightfully fresh and unselfconscious.

Lent by Mrs. Hugo Pitman.

2. TWO WINE GLASSES 1875

Canvas; 18×14½ ins. Signed and incorrectly dated, 1874.
Coll.: Sir Philip Sassoon, bequeathed to Mrs. Gubbay, his cousin.
Exh.: R.A. Winter, 1926 (372).
Lit.: Charteris, pp.176 and 280, repr, p.38; Mount p.351; Roger Fry, *Transformations*, p.126.
Possibly painted at St. Enogat in the Summer of 1875, this is one of the earliest known works by Sargent. Roger Fry wrote of it: "A little picture (wineglasses) of a suburban French Café, and sunlit verdure beyond. As a composition it was satisfying without being in any way remarkable, but the pale grey greens of the foliage made with the warm grey shadows on the pavement and the cooler grey of the table a very agreeable and deliberate harmony — a harmony which was intensified by the discreet notes of dull violet and blue-grey in the wineglasses . . . " Sargent often signed and dated his pictures long after they were painted and his memory is sometimes at fault.

Lent by Mrs. David Gubbay.

3. TWO BOYS ON A BEACH, NAPLES (Also called INNOCENTS ABROAD) 1878

Canvas; 10×13½ ins.
Coll.: By family descent.
Exh.: Tate, 1926; R.A. Winter, 1926 (409) with wrong sizes and under title *Little Boys : Naples*.
Lit.: Mount, p.352.
In the Summer of 1878 Sargent went off to Naples, following his success at the Salon where his picture *En Route pour la Pêche* received an honourable mention. He found the heat at Naples intolerable and went to Capri. A composition similar to this one, except for the addition of two more boys, is in the Sterling and Francine Clark Institute, Williamsburg, U.S.A., signed and incorrectly dated 1879. This is mentioned in Downes (pp. 122 and 204), and in McKibbin (p.131) under the title *Innocence Abroad*.

Lent by Conrad Ormond, Esq.

4. HEAD OF CAPRI GIRL (called SICILIAN GIRL) 1878

Canvas; 17×12 ins. Inscribed: *To Philip John S. Sargent.*
Coll.: The artist; presented to Sir Philip Sassoon; bequeathed to his sister, Lady Cholmondeley.
Exh.: R.A. Winter, 1926 (365).
Lit.: Charteris, p.288 (misdated 1907); Mount, p.336.
In Capri Sargent stayed with the painter Frank Hyde in the old Monastery of Santa Teresa. Here he painted his large picture of the *Capri Girl* (now in a private collection in the U.S.A.) and several other studies including this one, which seem to reflect the influence of Corot.

Lent by the Marchioness of Cholmondeley, C.B.E.

5. DON BALTHAZAR CARLOS — COPY AFTER VELASQUEZ 1879

Canvas; 18×14½ ins.
Coll.: The artist; sold Christie's July 1925 (233), bt. by Messrs. Agnew; Alvan T. Fuller; sold Christie's Dec. 1961 (43), repr. in catalogue, bt. by Messrs. Agnew.
Exh.: Boston Art Club, *Fuller Collection*, 1928 (37); Museum of Fine Arts, Boston, *Alvan T. Fuller Memorial Exhibition*, 1959 (48).
Lit.: Downes, p.235; Charteris, p.281; Mount, pp.57 and 352.
Painted in 1879 on a trip to Spain when Sargent was 23. His master, Carolus-Duran, whose studio he had entered in 1874, was a great devotee of Velasquez: "Chechez la demi-teinte, mettez quelques accents et puis les lumières. Velasquez, Velasquez, étudiez sans relâche Velasquez". It is not surprising that Sargent should have been drawn to Spain, and in the course of a month or so did over a dozen copies of Velasquez's work. Velasquez and Hals were the two major influences on his art, giving him his sense of style, economy and brilliant brushwork. Mount writes of this work: "And when he turned to portraits like the Don Balthazar Carlos, he copied the heads separately, then did a reduced version of the entire picture to study its structure . . . and in the work that came from his brush after this point there are none of the earlier adolescent faults, none of the puerility of surface work". Although this work is a copy it is not an exact replica and retains an individual quality of brushwork. The original is in the Prado Museum, Madrid.

Lent by Thomas Agnew and Son.

6. VENISE PAR TEMPS GRIS 1882

Canvas; 20×27½ ins. Inscribed: *To my friend Flameng, John S. Sargent.*
Coll.: Flameng(?); Knoedler; Sir Philip Sassoon; Mrs. Gubbay.
Exh.: Tate, 1926; R.A. Winter, 1926 (37).
Lit.: Downes, p.132; Charteris, p.282; Mount p.354.
The view is from the Riva degli Schiavoni towards the Doge's Palace. It was

painted on an early visit to Venice, when many of his famous subject paintings were done, like the *Sulphur Match* and the *Venetian Interior*. The sketching technique and soft tonality make it untypical and suggest the influence of Whistler, whom Sargent had already met. François Flameng was a French historical painter whom Sargent knew from his student days in Paris.

Lent by Mrs. David Gubbay.

7. A STREET IN VENICE 1882

Canvas; 18×21½ ins.

Coll.: By family descent.

A hitherto unpublished work. It is related to *Street in Venice* in the Sterling and Francine Clark Institute, Williamsburg, U.S.A., and other similar works of the same year. It shows the subdued palette, cool tones, and strong sense of composition typical of his early work.

Lent by Timothy Ormond, Esq.

8. MRS. THOMAS LEGH (later THE LADY NEWTON) 1884

Canvas; 47×37 ins. Inscribed: *J. S. Sargent, Paris, 1884.*

Coll.: By family descent.

Exh.: Grosvenor Gallery, 1884; Tate, 1926; R.A. Winter, 1926 (334), repr. Souvenir p.57.

Lit.: Downes, pp. 112 and 136; Charteris, pp. 68 and 259; McKibbin, p.112; Mount, pp. 81 and 338; Art Journal, New York, 1884; Roger Fry, *Transformations*, p. 127.

This was the first commissioned portrait of an English sitter. It was done in his studio on the Boulevard Berthier in Paris where he hoped to receive a flood of commissions following the exhibition of his portrait of *Madame Gautreau* at the 1884 Salon. In the event, this picture provoked a scandal, which damaged Sargent's position and reputation in Paris and no-one except Mrs. Legh ventured near his studio. The lack of commissions led to his settling permanently in England. When this picture was exhibited at the Grosvenor it was criticized for being "but poorly painted and artificially clever", a remark typical of the antagonism which he provoked in England at this time. The sitter, Evelyn Bromley Davenport, married Thomas Wodehouse Legh (later Lord Newton) in 1880. She was a leading member of Society and knew many of the writers and artists of the day. Her husband held various government posts and wrote several books on Statesmen and current affairs. A charcoal of Lady Newton done in later life is included in the Exhibition (No. 91).

Lent by Lord Newton.

9. THE MISSES VICKERS 1884

Canvas; 54×72 ins. Signed and dated, 1884.

Coll.: Douglas Vickers; the Hon. Mrs. Vickers, bequeathed.

Exh.: The Salon, 1885; R.A. 1886 (709); Paris Universal Exposition, 1900;

Whitechapel, 1910; Tate, 1926; R.A. Winter, 1926 (8), repr. Souvenir, p.57; *British Portraits*, R.A. Winter, 1956–7 (481).
Lit.: Downes, p.137; Charteris, pp.68–69, 73–74, 174, 176–177, 259; McKibbin, p.127; Mount, pp.100, 339; *Transformations* by Roger Fry, p.129.
One of Sargent's most celebrated group portraits. It is said that the R.A. jury only finally accepted it after Herkomer had threatened to resign. It was voted the worst picture of the year in a plebiscite organized by the *Pall Mall Gazette*. The sitters were the daughters of Col. Thomas Vickers, Florence (Mrs. W. H. Hamilton Gordon), Mabel and Clara (Mrs. Cecil Wynne Parry, later Mrs. Robert Skipwith). The Vickers family were early and generous patrons of Sargent, when he was struggling to establish himself in England after the Madame Gautreau scandal. Several other portraits of members of the family exist.

Lent by the Graves Art Gallery, Sheffield.

10. MRS. WILTON PHIPPS (1855-1934) 1884

Canvas; 35×25¾ ins. Signed: *J. S. Sargent.*
Coll.: Mrs. Butler Duncan (mother of sitter); Dame Jessie Phipps; Mrs. Grenfell (grand-daughter of sitter).
Exh.: Copley Hall, Boston, 1899; R.A. Winter, 1926 (572), repr. Souvenir, p. 88; *British Portraits*, R.A. Winter 1956–7, (480), repr. on poster.
Lit.: Downes, p. 143; Charteris, p. 267 (misdated 1898); McKibbin, p. 116; Mount, p. 339.
Probably painted in the summer in England. Jessie Percy Butler Duncan married Wilton Phipps in 1876. In later life she became an Alderman of the London County Council, as a result of her work for education, and was created a D.B.E. in 1926. She was a cousin of the artist on her mother's side. A later charcoal of her by Sargent (1912) is owned by the Hon. Mary Monro.

Lent by Mrs. R. P. Grenfell.

11. MISS FLORA PRIESTLY (1859-1941) 1885

Canvas; 25×19 ins.
Coll.: By family descent.
Lit.: Mount, p. 339.
Painted at Broadway, Worcs., where Sargent spent the summer with artist friends. Miss Priestly was an old friend of his. In a recent article, *Sargent's English landscapes*, Country Life, April 16th 1964, Mr. Mount asserts that Sargent asked Miss Priestly to marry him on several occasions. This is difficult to accept since family tradition has it that Miss Priestly was in love with Sargent (an emotion that was not reciprocated). Sargent painted several other portraits of Miss Priestly, including the lamplight study in the Exhibition (No. 20) and a water-colour sketch (No. 82).

Lent by Mrs. Hugo Pitman.

12. MISS TERESA GOSSE (born 1877) 1885

Canvas; 25×19 ins. Inscribed: *Sargent For Mrs. Gosse.*
Coll.: By family descent.
Lit.: McKibbin, p. 98; Mount, p. 339.
Painted at Broadway for Teresa Gosse's 8th birthday, Sept. 14th. She is wearing a wreath of mauve Autumn crocuses (meadow saffron). She was the daughter of Sir Edmund Gosse (No. 13).

Lent by Miss Jennifer Gosse.

13. EDMUND GOSSE (1849-1928) 1886

Canvas; 23¼×19¼ ins.
Coll.: Sir Edmund Gosse; Philip Gosse; bequeathed to the Brotherton Library in 1959.
Exh.: R.A. Winter, 1926 (51), repr. Souvenir p. 50.
Lit.: Charteris, pp. 79 and 259; McKibbin, p. 98 (dated 1885); Mount p. 339; Sir Edmund Gosse, *Collected Poems*, repr. as the frontispiece.
McKibbin associates this portrait with an account by Gosse of how, while strolling towards Sargent one evening in 1885, the artist suddenly noticed the sky reflected in his hair and shouted: "Oh! What lovely lilac hair". He picked up a canvas and set to work at once. Charteris and Mount are probably right in dating the portrait to the following year. It does not seem to have anything to do with the "lilac hair" incident. Edmund Gosse was a well-known poet, biographer, critic and essayist. He was knighted in 1925.

Lent by the Brotherton Library, Leeds.

14. KATE MILLET (later MRS. ADLARD) 1886

Canvas; 16×14 ins. Inscribed: *To my friend Lily Millet.*
Coll.: By family descent.
Lit.: McKibbin p. 110; Mount, pp. 95 and 339.
Painted at Broadway. Kate Millet was the young daughter of Frank Millet, the American mural painter, and his wife Lily. She was the original model for *Carnation, Lily, Lily, Rose* and was very upset when she was replaced by the Barnard sisters.

Lent by Mrs. Lisbeth Bazeley.

15. SELF-PORTRAIT 1886

Canvas; 12×10 ins. Signed and dated, 1886.
Coll.: Alex Macdonald; bequeathed 1901.
Lit.: McKibbin, p. 122; Mount, p. 339.
Sargent was thirty years old when he painted this portrait. Three other self-portraits are known.

Lent by Aberdeen Art Gallery and Industrial Museum.

16. CECIL HARRISON (1878-1915) 1886-7

Canvas; 70×33 ins. Signed.

Coll.: Mrs. Robert Harrison (mother of the sitter); presented through the National Art-Collections Fund, 1935.

Exh.: R.A., 1888 (314); R.A. Winter, 1926 (556).

Lit.: Downes, p. 150; Charteris, p. 260 (dated 1888); McKibbin, p. 100 (dated 1886); Mount, p. 340 (dated 1887).

Robert Harrison was the brother of Lawrence Harrison (see No. 32) and lived at Shiplake Court, Henley-on-Thames, where this portrait of his son was painted. He was an early patron of Sargent's, and commissioned a portrait of his wife in 1886. It is not certain if this picture was done at the same time. Major Cecil Harrison, who was in the Rifle Brigade, was killed in the First World War.

Lent by Southampton Art Gallery.

17. MISS ELLEN TERRY AS LADY MACBETH 1889

Canvas; 86×44 ins. Signed.

Coll.: Henry Irving; sold Christie's Dec. 16th, 1905 (144); bt. by Sir Joseph Duveen; presented to the nation, 1906.

Exh.: New Gallery, 1889; The Salon, 1890; World's Fair, Chicago, 1893; Dublin, 1898.

Lit.: Downes, p. 152; Charteris, pp. 100 ff., 137, 223 and 261; McKibbin, p. 126; Mount, pp. 123 ff. and 340; *The Work of John S. Sargent* by Alice Meynell, London, 1903, repr.; *Ellen Terry's Memories* edited by Edith Craig and Christopher St. John, London, 1933, pp. 233 ff, 245 and 247 ff; Mrs. J. Comyns Carr's *Reminiscences* edited by Eve Adam, London, pp. 214 and 299 ff.

In December 1888, Sargent went to the opening night of *Macbeth* at the Lyceum with Mrs. Comyns Carr who had designed the dresses. When Ellen Terry came on in her green and blue gown like chain armour, studded with real beetle wings, he exclaimed: "I say !" (a phrase reserved for rare outbursts). Three days later he wrote: "Miss Terry has just come out in Lady Macbeth and looks magnificent in it, but she has not yet made up her mind to let me paint her in one of the dresses until she is quite convinced she is a success. From the pictorial point of view there can be no doubt of it — magenta hair !" However, she finally agreed, and Sargent set to work at once in his studio in Tite St. He decided first to portray her as she swept out of the Castle between bowing lines of people to greet Duncan, and made her walk up and down his studio in her heavy dress until she nearly fainted. Later he changed his idea and painted the present composition, as he wanted a portrait of her alone. A sketch of his original idea still survives (National Portrait Gallery). When exhibited the portrait caused a sensation, and remains one of his most celebrated works.

Lent by the Trustees of the Tate Gallery.

18. LADY FISHING — MRS. ORMOND 1889

Canvas; 72×38 ins.
Coll.: Miss Emily Sargent; presented by her in 1929 through the National Art-Collections Fund in memory of the artist.
Exh.: R.A. Winter, 1926 (403), repr. Souvenir, p. 58.
Lit.: McKibbin, p. 113; Mount, p. 356; *Sargent's English Landscapes* by C. Mount, Country Life, April 16th, 1964, repr.
This unfinished picture was painted in 1889 at Fladbury Rectory, where the Sargent family spent the summer. It has an impressionist flavour, but is not entirely successful. Mrs. Ormond was the artist's younger sister, Violet. A smaller version of this picture is in a private collection in the U.S.A.

Lent by the Trustees of the Tate Gallery.

19. MISS DOROTHY BARNARD (1878-1949) 1889

Canvas; 27×15 ins.
Coll.: Mrs. Frederick Barnard; Miss Dorothy Barnard; bequeathed in 1949.
Exh.: Tate, 1926; R.A. Winter, 1926 (595).
Lit.: Charteris, p. 261; McKibbin, p. 83 (misdated 1887); Mount, p. 340.
This unfinished portrait was painted at Fladbury, Worcs. Dorothy Barnard and her sister, Polly, posed for the two little girls in Sargent's famous picture, *Carnation, Lily, Lily, Rose*, displacing Kate Millet (No. 14). At the time of this portrait Dorothy was eleven years old, and was to remain a close friend of Sargent and his family all her life. Her father, Frederick Barnard, was also an artist, whom Sargent first met at Broadway in 1885.

Lent by the Fitzwilliam Museum, Cambridge.

20. MISS FLORA PRIESTLY 1889

Canvas; 18×12 ins. Inscribed: *To Miss Priestly.*
Coll.: By family descent.
Exh.: Copley Hall, Boston, 1899; Tate, 1926; R.A. Winter, 1926 (410).
Lit.: Downes, p. 264; Charteris, p. 99 and 284; McKibbin, p. 117; Mount, p. 341.
This portrait of Flora Priestly singing by candlelight was painted at Fladbury. Sargent did several other candlelight portraits at this time; it was obviously an effect that fascinated him. See also No. 11.

Lent by Mrs. Hugo Pitman.

21. HEAD OF AN EGYPTIAN DANCING GIRL 1891

Canvas; 25×19 ins. Signed.
Coll.: Sir Philip Sassoon; Lady Cholmondeley.
Exh.: Copley Hall, Boston, 1899; Tate, 1926; R.A. Winter, 1926 (353), repr. Souvenir, p. 18.
Lit.: Downes, p. 166; Charteris, p. 284 (misdated 1890); Mount, p. 342; *The Work of John S. Sargent*, by Alice Meynell, London, 1903, repr.

In 1890 Sargent visited the U.S.A. for the third time. While there, he and Edwin Abbey were commissioned to decorate the recently built Boston Library. Sargent chose the *Development of Religious Thought*, and accordingly went to Egypt late in 1890 to familiarize himself with the ancient world. He painted several subject pictures, including this one, and landscapes. Exotic dancers had a strange fascination for him. In 1889 he did several full-lengths of Javanese Dancing Girls and in the following year his famous picture of the Spanish Dancer, *Carmencita*. Here, as in many other works, he uses the profile to good effect.

Lent by the Marchioness of Cholmondeley, C.B.E.

22. MRS. HUGH HAMMERSLEY 1893

Canvas; 32¼×20¼ ins. Inscribed: *To Henry Tonks, John S. Sargent.*

Coll.: Professor Tonks; Sir Francis D'Arcy Osborne, later 12th Duke of Leeds; Robin Campbell.

Exh.: Tate, 1926; R.A. Winter, 1926 (393), repr. Souvenir, p. 74.

Lit.: Charteris, pp. 137 and 264; McKibbin, p. 177 (dated 1892); Mount, p. 343.

This sketch was done at the same time as a more formal full-length of the same sitter. Charteris wrote of this sketch: "For sheer animation and vivacity, and as a character study, it ranks with the vivid sketch of Vernon Lee (Tate)". The Hammersleys regularly entertained a group of remarkable men at their house in Hampstead, including Beerbohm, Sickert, MacColl, Rothenstein, Tonks, Sargent, Moore and James. Mrs. Hugh Hammersley was described by Mrs. MacColl as "not beautiful, but distinguished, elegant and exquisitely dressed". Her husband was a partner in Cox's bank.

Lent by Robin Campbell, Esq.

23. MRS. MOORE ROBERTSON 1894

Canvas; 63×40 ins. Signed and dated, 1894.

Coll.: Graham Robertson; sold Christie's, 1949 (bt. Merton); G. F. Watts Museum.

Lit.: McKibbin, p. 119; Mount, pp. 165 and 343; Graham Robertson, *Time Was*, p. 233 ff.

Mrs. Robertson began to sit to Sargent in the Spring when he was also doing a portrait of the actress Ada Rehan. Graham Robertson writes: "I had long wanted a portrait of my mother and was lucky in persuading him to undertake it, though it was perhaps not a complete success. My mother was a bad sitter, she was shy and very loath, as she expressed it, to 'sit still and be stared at' . . . still the portrait was a fine piece of work and a brilliant, superficial likeness". The result of accompanying his mother to Sargent was his own full length, now in the Tate Gallery, and one of Sargent's most famous works.

Lent by the G. F. Watts Gallery, Guildford.

24. COVENTRY PATMORE (1823-1896) 1894

Canvas; 18¼×13 ins.
Coll.: The artist; Christie's, July 24th, 1925 (150), bought in; by family descent.
Exh.: R.A. 1895 (172); Tate, 1926; R.A. Winter, 1926 (442).
Lit.: Downes, p. 39 ff.; Charteris, pp. 153 ff. and 265; McKibbin, p. 115; Mount, p. 343; *Coventry Patmore*, by Derek Patmore, London, 1949, repr. facing p. 208.
Sargent did four portraits of the poet, Coventry Patmore, one of which is in the National Portrait Gallery. He also used his head for the prophet, Ezekiel, in his *Frieze of Prophets*, for the Boston Library murals. This is a sketch for that frieze. Sargent had met Patmore through Edmund Gosse, who suggested a portrait. Patmore was particularly delighted with this sketch which catches his fierceness with easy and decisive modelling. When a friend said that it seemed as if the unseen hand held a whip, and that it might have been the portrait of a Southern planter on the point of thrashing his slaves and exclaiming, "You damned Niggers !", Patmore replied, "Is not that what I have been doing all my life?". He himself had a profound admiration for Sargent, and had written: "He seems to me to be the greatest not only of living English portrait painters, but of all English portrait painters".

Lent by Guillaume Ormond, Esq.

25. LADY MEYER AND HER TWO CHILDREN 1896

Canvas; 79½×53½ ins. Signed and dated, 1896.
Coll.: By family descent.
Exh.: R.A., 1897 (291); Copley Hall, Boston, 1899; Paris Universal Exposition, 1900; Tate, 1926; R.A. Winter, 1926 (331), repr. Souvenir, p. 49.
Lit.: Downes, pp. 41, 49 and 178; Charteris, pp. 174 and 226; McKibbin, p. 109; Mount, pp. 185 and 344; *The Work of John S. Sargent*, by Alice Meynell, London, 1903, repr.; *Henry Adams and His Friends*, edited by Harold Cater, p. 404 ff.
The children were Sir Frank Meyer, 2nd Bt., and Elsie (Mrs. St. John Lambert, later Mrs. Harry Hulbert). This large and opulent group portrait, typical of the work he was producing as a successful portraitist, caused a sensation when it was exhibited at the Academy in 1897, as did so much of his work during these years. Even the hostile Henry Adams wrote: "But just now we all go to the Royal Academy to see Sargent's portrait of 'Mrs. Mayer and her two children'. Mrs. Mayer is a sprightly Jewess who did us the favour to stand under her portrait on the opening day to show that she is as good as her picture. Decidedly, this time, Sargent has done it . . . Nothing better was ever done, or can be done . . . I am really pleased for once to admire without qualification and to say so as loudly as I can".

Lent by Sir Anthony Meyer, Bt.

26. SIR GEORGE LEWIS Bt. (1833-1911) 1896

Canvas; 31½×23½ ins. Signed.
Coll.: By family descent.

Exh.: R.A., 1896 (473); R.A. Winter, 1926 (408).
Lit.: Downes, p. 178; Charteris, p. 266; McKibbin, p. 105; Mount, p. 344.
Sir George Lewis was a famous lawyer of the period, who became involved in practically every legal "cause célèbre". He specialized in defending in society scandals, using highly successful, if unconventional, methods of investigation. His house in Portland Place was the meeting place not only of fashionable Society, but also of the theatrical and artistic world. Sargent was a particular friend. In 1891 Sargent had a trying incident with a farmer, who had sworn at him for going through his standing corn on horseback. The horse had bolted. After three days nervous deliberation Sargent returned, gave the farmer a thrashing, and was subsequently sued. Sir George dealt with the matter, and got Sargent off with a £50 payment out of court. Sir George Lewis, who was a close friend of Edward VII, was knighted in 1892, and created a baronet in 1902.

Lent by Mrs. Elizabeth Wansbrough.

27. HEAD OF A GONDOLIER 1896

Canvas; 23½ × 19½ ins.
Coll.: Sir Philip Sassoon; Mrs. Gubbay.
Exh.: R.A. Winter, 1926 (305).
Lit.: Charteris, p. 287 (misdated 1905); Mount, p. 344.
Painted on one of Sargent's many trips to Venice.

Lent by Mrs. David Gubbay.

28. MISS JANE EVANS (1826–1906) 1898

Canvas; 57 × 31½ ins. Signed and dated, 1898.
Coll.: Eton College.
Exh.: R.A., 1899 (237); R.A. Winter, 1926 (339), repr. Souvenir, p. 27.
Lit.: Downes, p. 187; Charteris, pp. 174 and 266; McKibbin, p. 95; Mount, p. 344.
Painted as a presentation portrait. Miss Jane Evans was one of the last real "dames" of Eton, to whom the College loaned boarding houses, but who were not on the educational staff. This is a forceful portrait of a dominating personality.

Lent by Eton College.

29. THE PAVEMENT, ST. MARK'S, VENICE 1898

Canvas; 21 × 28 ins. Signed.
Coll.: By family descent.
Exh.: Copley Hall, Boston, 1899; Tate, 1926; R.A. Winter, 1926 (570), repr. Souvenir, p. 63.
Lit.: Downes, p. 178; Charteris, p. 285; Mount, p. 354 (misdated 1882).
Stylistically this picture belongs to a later rather than an earlier period. It is a piece of virtuosity, rather slightly contrived.

Lent by Conrad Ormond, Esq.

Coventry Patmore (*24*) Guillaume Ormond, Esq.

Violet Paget (Vernon Lee) (*89*) Ashmolean Museum, Oxford

Lady Meyer and her two Children (25) Sir Anthony Meyer, Bt.

Miss Eliza Wedgwood and Miss Sargent sketching (72) Tate Gallery

Cashmere (*detail*) (45) Nicholas Benson, Esq.

Venise par temps gris (6) Mrs. David Gubbay

30. LADY VICTORIA STANLEY (1892-1927) 1899

Canvas; 77½×41½ ins. Signed and dated, 1899.
Coll.: By family descent, bequeathed by Alice, Countess of Derby to the Countess of Halifax; Sir Malcolm Bullock.
Exh.: R.A. Winter, 1926 (421).
Lit.: Downes, p. 191; Charteris, p. 268; McKibbin, p. 124; Mount, p. 345; *The Work of John S. Sargent* by Alice Meynell, London, 1903, repr.
Lady Victoria Stanley was the only daughter of the 17th Earl of Derby. She married first the Rt. Hon. Neil Primrose, M.P., son of the Earl of Rosebery, who died of wounds in 1917, and secondly Sir Malcolm Bullock. Sargent told the present owner that he considered this picture the best portrait of a child he had ever done. It was painted when Lady Victoria was seven years old.

Lent by Sir Malcolm Bullock, Bt., M.B.E.

31. LORD RUSSELL OF KILLOWEN (1832-1900) 1899

Canvas; 37½×27½ ins. Signed.
Coll.: By family descent.
Exh.: R.A., 1900 (630); R.A. Winter, 1926 (12), repr. Souvenir, p. 89.
Lit.: Downes, pp. 56 and 191; Charteris, p. 268; McKibbin, p. 121; Mount, p. 345; *The Work of John S. Sargent*, by Alice Meynell, London, 1903, repr.
Lord Russell was appointed Lord Chief Justice of England in 1894 after a distinguished legal career. He is shown here in his ordinary 'nisi prius' robe without a wig. Another portrait of him in his robes, with his chain of office and a full-bottom wig, is in Lincoln's Inn, and a replica of this one is in the National Portrait Gallery.

Lent by Sir Charles Russell, Bt.

32. LAWRENCE HARRISON (died 1899) before 1899

Canvas; 22×19 ins.
Coll.: By family descent.
Lit.: McKibbin, p. 100; Mount, p. 351.
Lawrence Harrison was the father of Peter and Leonard Harrison, both friends of the Sargent family. He was a banker.

Lent by Michael Harrison, Esq.

33. HYLDA, DAUGHTER OF ASHER AND MRS. WERTHEIMER 1901

Canvas; 84×56 ins. Signed and dated, 1901.
Coll.: Asher Wertheimer; bequeathed to the nation, 1922.
Lit.: Downes, pp. 46, 56 and 200; Charteris, p. 267 (misdated 1898); McKibbin, p. 130; Mount, p. 345.

In 1898 Asher Wertheimer, the famous Bond Street Art Dealer, commissioned portraits of himself and his wife. Sargent painted every member of the family, some more than once, in a great series of portraits (most of them in the Tate Gallery). They have been described as an important social document of the Edwardian era. Sargent was an intimate friend of the family, and was often to be seen at their house in Connaught Place. Hylda, later Mrs. Wilson Young, said of this portrait: "I had great difficulty in persuading him to paint me wearing my pince-nez. He tried hard to induce me to take them off, but I should have felt uncomfortable without them".

Lent by the Trustees of the Tate Gallery.

34. LADY MARGARET SPICER (died 1949) c.1901

Canvas; 105×59 ins. Signed.
Coll.: By family descent.
Exh.: R.A. Winter, 1926 (300).
Lit.: Charteris, p. 279; McKibbin, p. 124 (dated c.1890); Mount, p. 346.
Lady Margaret Spicer was a daughter of the 12th Earl of Westmorland. She married Captain John Spicer in 1888. Sargent painted a portrait of him at about the same date.

Lent by Captain Frank Spicer, D.S.O.

35. LADY WERNHER (later LADY LUDLOW) 1902

Canvas; 58×37½ ins.
Coll.: By family descent.
Exh.: R.A., 1903 (235).
Lit.: Downes, p. 212; Charteris, p. 271; McKibbin, p. 130; Mount, p. 346.
Alice Sedgwick Mankiewicz first married Sir Julius Wernher, Governor of De Beers, and secondly Baron Ludlow. Mount dates the picture to 1902, as opposed to 1903 given by other authorities.

Lent by the Hon. Major-General Sir Harold Wernher, Bt., G.C.V.O., T.D., D.L.

36. LAWRENCE ("Peter") HARRISON (1866-1937) 1902

Canvas; 30×21½ ins. Inscribed: *To Peter Harrison John S. Sargent.*
Coll.: By family descent.
Exh.: R.A. Winter, 1926 (381).
Lit.: Charteris, p. 269; McKibbin, p. 100; Mount, p. 346.
Peter Harrison was an old friend of Sargent's. He was himself an artist of some talent, and was associated with the New English Art Club. He married Alma Stretell, the musician, whom Sargent had met at Broadway. She was a particular favourite of his; they used to play duets endlessly, earning the nickname "co-maniacs". He illustrated her book: *Italian and Spanish Songs.* This is a vivid and brilliant sketch, catching Harrison in a characteristic pose.

Lent by Michael Harrison, Esq.

37. GARDEN AT GRANADA 1902 (?)

Canvas; 15½×22¼ ins.
Coll.: By family descent.
Possibly painted in 1902 when Sargent made one of his occasional trips to Spain. The figure sketching in the background is his sister, Emily. The flowers are hydrangeas and phlox.

Lent by Mrs. Hugo Pitman.

38. PALAZZO LABIA, VENICE 1904

Canvas; 21½×27½ ins. Signed and incorrectly dated, 1913.
Coll.: By family descent.
Exh.: Tate, 1926; R.A. Winter, 1926 (32).
Lit.: Charteris, p. 292; Mount, p. 358.
Sargent always said that this picture was the closest he ever got to what he wanted to achieve in the way of landscape. It conveys a superb atmospheric effect.

Lent by Conrad Ormond, Esq.

39. JERUSALEM 1905

Canvas; 21×27 ins.
Coll.: By family descent.
Exh.: Tate, 1926; R.A. Winter, 1926 (294), repr. Souvenir, p. 48.
Lit.: Charteris, p. 287; Mount, p. 358.
Painted in 1905 on Sargent's second visit to the Holy Land in connection with his religious murals for the Boston Library.

Lent anonymously.

40. MISS KATHERINE LEWIS (died 1961) 1906

Canvas; 34¾×28½ ins. Signed and dated, 1906.
Coll.: Miss Lewis; bequeathed in 1961.
Exh.: New Gallery, 1908; R.A. Winter, 1926 (414).
Lit.: Charteris, p. 272; McKibbin, p. 106; Mount, p. 348.
Miss Lewis was the daughter of the celebrated lawyer, Sir George Lewis, who was a great friend of the artist (No. 26). She lived at Broadway for most of her life.

City Museum and Art Gallery, Birmingham.

41. PORTRAIT OF TWO CHILDREN 1906

Canvas; 21½×27 ins. Inscribed: *To Violet Ormond, Xmas, 1906, John S. Sargent.*
Coll.: By family descent.
Exh.: R.A. Winter, 1926 (13).
Lit.: Charteris, p. 273; McKibbin, p. 113; Mount, p. 348.
The sitters were Conrad Ormond and Mrs. Hugo Pitman, the two youngest children of the artist's sister, Violet Ormond.

Lent by Conrad Ormond, Esq.

42. HOTEL ROOM 1906

Panel; 24×17½ ins.
Coll.: By family descent.
Exh.: Tate, 1926; R.A. Wintér, 1926 (591).
Lit.: Mount, p. 358.
Painted in 1906, probably at Rome. Sargent found it too hot to paint outside, entered his room in the heat of the afternoon and painted it exactly as he found it.

Lent by Conrad Ormond, Esq.

43. THE STEPS OF THE CHURCH OF SS. DOMENICO E SISTO, ROME 1906

Canvas; 21½×27½ ins.
Coll.: Presented by the artist's sisters in 1929.
Exh.: R.A. Winter, 1926 (312).
Lit.: Charteris, p. 288 (misdated 1907); Mount, pp. 243 and 358.
Writing to Ralph Curtis in 1907, complaining of having to do portraits, Sargent said: "I did in Rome a study of a magnificent carved staircase and balustrade leading to a grand facade that would reduce a millionaire to a worm — it would be delightful to paint a rather anxious, overdressed middle-aged lady there, with all her pearls and her bat book, and of course never be chosen to do portraits any more . . ."

Lent by the Ashmolean Museum, Oxford.

44. MOSQUITO NETS — MISS WEDGWOOD AND MISS SARGENT 1908

Canvas; 22½×28½ ins.
Coll.: By family descent.
Lit.: McKibbin, p. 122; Mount, p. 359.
These mosquito nets were designed by Sargent for his sister, Emily, and her friend Miss Wedgwood, here seen reading, for use in Majorca in 1908, when this picture was painted. He also painted Miss Polly Barnard using the mosquito net, a subject which particularly took his fancy at the time.

Lent by Conrad Ormond, Esq.

45. "CASHMERE" 1908

Canvas; 27½×42½ ins.
Coll.: R. Benson, thence by family descent.
Exh.: R.A. 1909 (496); Tate, 1926; R.A. Winter, 1926 (92), repr. Svnr. p. 5.
Lit.: Charteris, pp. 170, 210 and 289; McKibbin, p. 114; Mount, p. 359.
Painted in 1908 in the Val d'Aosta, one of Sargent's favourite sketching retreats. All seven figures are those of the artist's niece Rose-Marie Ormond, who appears in so many of his pictures and water-colours of this period.

Lent by Nicholas Benson, Esq.

46. OLIVES IN CORFU 1909

Canvas; 21¼×27¼ ins. Inscribed: *John S. Sargent, Corfu, 1912.*
Coll.: Given by the Friends of the Fitzwilliam in 1922.
Exh.: R.A. Winter, 1926 (5).
Lit.: Charteris, p. 289; Mount, p. 359.
Incorrectly dated 1912 (see No. 2).

Lent by the Fitzwilliam Museum, Cambridge.

47. RANDALL DAVIDSON (1848–1930), ARCHBISHOP OF CANTERBURY 1910

Canvas; 51¼×41¼ ins. Signed and dated, 1910.
Coll.: Commissioned by the Church Commissioners.
Exh.: R.A., 1911 (206); R.A. Winter, 1926 (270), repr. Souvenir, p. 81.
Lit.: Downes, p. 238; Charteris, p. 275; McKibbin, p. 87; Mount, p. 349.
At this date Sargent had more or less given up official portraiture, and only in rare cases and under considerable pressure would he consent to paint one. From 1900 he grew increasingly tired of portraits, regarding them as an intrusion on his major work of the Boston murals. He used to call them 'paughtraits' and 'mugs' and would try to put clients off with a charcoal drawing. By 1910 he virtually refused to do oils, and though he did a huge number of charcoals, he never enjoyed it. Archbishop Davidson was one of the great churchmen of his day. He was Archbishop from 1903 till 1928 and played a decisive role not only in religious matters, but also in political and social issues such as the Budget Crisis of 1909–11 and the General Strike of 1926. Above all he maintained the unity and comprehensiveness of the Church of England at a difficult period. He was by the end of his life a popular and respected figure.

Lent by the Church Commissioners, from Lambeth Palace.

48. TWO GIRLS IN WHITE DRESSES 1911

Canvas; 27¼×21¼ ins. Signed.
Coll.: Knoedler; Sir Philip Sassoon; Mrs. Gubbay.
Exh.: Corcoran Gallery, Washington 1914–15; Tate, 1926; R.A. Winter, 1926 (88), repr. Souvenir, p. 58.
Lit.: Downes, p. 259; Charteris, p. 275; McKibbin, p. 114; Mount, p. 360.
The girl in the foreground is the artist's niece, Rose-Marie (see also No. 45). She married a Frenchman, Robert Michel, who was killed in 1914. She herself was killed in 1918 when a German shell fell on the church in Paris in which she was worshipping on Easter Sunday. Sargent was very shocked when he heard the news. This picture was painted on one of Sargent's annual sketching holidays in the summer. He was often accompanied by his family and friends.

Lent by Mrs. David Gubbay.

49. THE BROOK 1911

Canvas; 21½×27½ ins.
Coll.: By family descent.
Exh.: Tate, 1926; R.A. Winter, 1926 (301).
Lit.: Charteris, p. 289 (wrongly dated 1908); Mount, p. 360.
Painted in the Austrian Tyrol, one of Sargent's favourite retreats in the summer.

Lent by Timothy Ormond, Esq.

50. FRANCIS JENKINSON (1853-1923) 1915

Canvas; 35½×27½ ins. Signed and dated, 1915.
Coll.: Commissioned by the University Library, Cambridge.
Exh.: R.A. 1915 (56); Royal Scottish Academy, 1916; R.A. Winter, 1926 (344), repr. Souvenir, p. 23.
Lit.: Downes, pp. 42, 67 and 246; Charteris, pp. 157, 176, 204 and 276; McKibbin, p. 103; Mount, pp. 216 and 350; H.F. Stewart, *Francis Jenkinson*, p. 74 ff.
This portrait was painted to mark Jenkinson's twenty-five years' of service as the University Librarian. Sargent was persuaded to do the portrait through the offices of Sir Charles Walston. Jenkinson was apprehensive of sitting to Sargent, but music proved to be a link between them. At intervals Sargent would play records of Brahms and Fauré, and Jenkinson was genuinely sad when the sittings came to an end. Though many of Sargent's late portraits tend to be weak and tired, this one is strikingly successful.

Lent by the University Library, Cambridge.

51. RUINED CATHEDRAL—ARRAS 1918

Canvas; 21½×27½ ins. Inscribed: *John S. Sargent, Arras, Aug.* 1918.
Coll.: Sir Philip Sassoon; Lady Cholmondeley.
Exh.: R.A., 1919 (103); R.A. Winter, 1926 (304), repr. Souvenir, p. 17.
Lit.: Downes, pp. 77 and 254; Charteris, p. 294; Mount, pp. 293 and 362.
In July 1918, Sargent left England for France to carry out an official war commission to paint a picture of British and American troops fighting alongside. He had been very unwilling to do so, and it needed considerable pressure from high places, including a letter from the Prime Minister, to move him. The official commission in fact resulted in his large work *Gassed*, now in the Imperial War Museum, but he also executed other smaller oils and watercolours, joining in army life enthusiastically. The war never horrified him, and he retained a rather naive attitude to it. Owing to this and his habitual reserve, his sketches have no obvious tragic or emotional overtones. In August he and Tonks went to the ruined town of Arras, where the Cathedral particularly fascinated him. Here, as usual, it is the architectural proportions and play of reflected light that absorb him, only the rubble on the ground indicating that it is a result of modern war damage, and not an ancient ruin.

Lent by the Marchioness of Cholmondeley, C.B.E.

WATER-COLOURS

52. EANENFLUH, TYROL 1871-2

Water-colour; 11¼×8 ins. Inscribed: *Eanenfluh.*
Coll.: By family descent.
One of Sargent's earliest water-colours.

Lent by Timothy Ormond, Esq.

53. MISS FANNY WATTS 1877

Water-colour; 13×9 ins.
Coll.: By family descent.
Exh.: *John S. Sargent*, Centre Culturel Americain, Paris, 1963 (24).
Sargent first met Miss Fanny Watts in Nice in 1862 when they were both children. His first Salon picture was a portrait of her, painted in 1877.

Lent by Mrs. Hugo Pitman.

54. STUDY FOR "EL JALELEO" 1882

Water-colour; 12⅞×8¼ ins. Signed.
Coll.: By family descent.
El Jaleleo was Sargent's first large Salon piece, which he exhibited in 1882. It was the result of sketches done in Spain two years before, and has a certain theatrical presentation. It was intended to cause a stir and now hangs at the Isabella Stewart Gardner Museum, Fenway Court, Boston.

Lent by Mrs. Hugo Pitman.

55. VIOLET SARGENT 1885

Water-colour; 17⅞×8¼ ins.
Coll.: By family descent.
Exh.: Tate, 1926; *John S. Sargent*, Centre Culturel Americain, Paris, 1963 (30).
This delicate study of the artist's sister was painted when she was 15 (see No. 1).

Lent by Mrs. Hugo Pitman.

56. PAUL HELLEU SEATED BEFORE THE FIRE 1889

Water-colour; 9¼×14⅜ ins.
Coll.: By family descent.
Exh.: *John S. Sargent*, Centre Culturel Americain, Paris, 1963 (32).
Painted at Fladbury Rectory, Worcs., where the Sargents spent the summer. Paul Helleu, also an artist, was a friend of Sargent's from this sudent days in Paris.

Lent by Mrs. Hugo Pitman.

57. GROUP OF SPANISH CONVALESCENT SOLDIERS 1902

Water-colour; 11¼×16 ins. Inscribed: *To my friend, Rathbone, John S. Sargent.*
Coll.: William Rathbone; Lady Richmond (his daughter).
Exh.: Royal Water-Colour Society, Summer, 1924; Tate, 1926; R.A. Winter, 1926 (160), repr. Souvenir, p. 69.
William Rathbone was an old friend of the artist's. Their chief link was their mutual passion for music.

Lent by Lady Richmond.

58. POOL IN THE GARDENS OF LA GRANJA, SEGOVIA 1902

Water-colour; 11¼×18 ins. Inscribed: *To my friend Rathbone La Granja.*
Coll.: W. Rathbone; Lady Richmond (his daughter).
Exh.: Royal Water-Colour Society, Summer, 1924 (111); Tate, 1926; R.A. Winter, 1926 (507).

Lent by Lady Richmond.

59. TWO PEOPLE IN A BOAT 1902

Water-colour; 11¼×17⅞ ins. Inscribed: *To my friend Polly John S. Sargent Isola Bella 1902.*
Coll.: Miss Dorothy Barnard; bequeathed 1949.
Lit.: McKibbin, p. 83.
The two occupants of the boat were Polly Barnard and Mrs. Peter Harrison. The Barnards and Harrisons often went on holidays abroad with the Sargents.

City Museum and Art Gallery, Birmingham.

60. SKETCHING ON THE GIUDECCA c.1904

Water-colour; 14×20¾ ins.
Coll.: W. Rathbone; Lady Richmond (his daughter).
Exh.: Tate, 1926.
Lit.: McKibbin, p. 98.
The two figures are those of Wilfrid and Jane de Glehn, both of whom were painters and close friends of Sargent's.

Lent by Lady Richmond.

61. BEDOUIN WOMAN 1905

Water-colour; 18×12 ins.
Coll.: By family descent.
Exh.: R.A. Winter, 1926 (77), repr. Souvenir, p. 54.

Lent by Conrad Ormond, Esq.

62. BEDOUINS IN A TENT — 1905

Water-colour; 12×18 ins.
Coll.: By family descent.
Exh.: Royal Water-Colour Society, 1906 (23); Tate, 1926; R.A. Winter, 1926 (165), repr. Souvenir, p. 46.
Lit.: Downes p. 268.
Painted at the same time as *Jerusalem* (No. 39) on a second trip to the Middle-East in search of material for his murals.

Lent by Conrad Ormond, Esq.

63. CELLINI'S STATUE OF PERSEUS, FLORENCE — Before 1905

Water-colour; 13¾×10¾ ins.
Coll.: By family descent.
Exh.: Carfax Gallery, 1905 (40); R.A. Winter, 1926 (159), repr. Souvenir, p. 106.
Lit.: Downes, p. 271.

Lent by Mrs. Hugo Pitman.

64. BOLOGNA FOUNTAIN — c.1906

Water-colour; 14¼×21 ins.
Coll.: By family descent.
Exh.: Royal Water-Colour Society, 1907 (177); Tate, 1926; R.A. Winter, 1926 (108), repr. Souvenir, p. 65.
Lit.: Downes, p. 269.

Lent anonymously.

65. FISHING BOATS IN THE LAGOON, VENICE — c.1906

Water-colour; 14¾×20¾ ins.
Coll.: The artist; sold Christie's July 24th, 1925 (20), repr. Sale Catalogue; bt. by Kennedy North; Viscount Rothermere; presented 1926.

Lent by the Fitzwilliam Museum, Cambridge.

66. SCUOLA DI SAN ROCCO, VENICE — c.1907

Water-colour; 13¾×19¾ ins. Signed.
Coll.: The artist; Christie's, July 24th, 1925 (29), bought in, repr. Sale Catalogue; by family descent.
Exh.: *Sargent, Whistler and Mary Cassatt*, Art Institute, Chicago, and Metropolitan Museum, N.Y., 1954 (88), repr. p. 72.
This water-colour was bought in for £4,830 in the sale at Christie's following Sargent's death, when 237 of his works were sold for £170,000, an unprecedented sum at that date.

Lent by Conrad Ormond, Esq.

67. PALAZZO GRIMANI c.1907

Water-colour; 12×18 ins. Inscribed: *To Elena Rathbone from her friend John S. Sargent.*
Coll.: The artist, presented to Lady Richmond as a wedding gift, 1913.
Exh.: Claridge Gallery, 1925; Tate, 1926; R.A. Winter, 1926, (128), repr. Souvenir p. 37.
Sargent said he painted the intricate cross-key pattern round the base of the palace to show, "what a damned conscientious fellow I am !"

Lent by Lady Richmond.

68. PART OF A CHURCH, VENICE c.1907

Water-colour; 21¼×14¼ ins.
Coll.: By family descent.

Lent by Guillaume Ormond, Esq.

69. PALAZZO, VENICE 1908

Water-colour; 21×15 ins.
Coll.: By family descent.
Exh.: R.A. Winter, 1926 (104), repe, Souvenir. p. 10.

Lent by Mrs. Hugo Pitman.

70. THE SIESTA 1908

Water-colour; 13¾×19¾ ins. Signed.
Coll.: By family descent.
Exh.: Paris, 1923, in aid of the French Red Cross; Claridge Gallery, 1925 (161); Tate, 1926; R.A. Winter, 1926 (70), repr. Souvenir, p. 44.
Lit.: Downes, p. 284; M. Hardie, 'J. S. Sargent', 1930, p. 6, repr. plate 3.
The two men are Leonard and Peter Harrison, and the girl is one of the Barnard sisters, Dorothy or Polly.

Lent by Mrs. Hugo Pitman.

71. TWO BOYS ON AN ANCHOR, VENICE 1908

Water-colour; 18×12 ins.
Coll.: By family descent.
Exh.: Tate, 1926; R.A. Winter, 1926 (132), repr. Souvenir, p. 40.

Lent by Guillaume Ormond, Esq.

72. MISS ELIZA WEDGWOOD AND MISS SARGENT SKETCHING c.1909

Water-colour; 20×13¾ ins.
Coll.: William Newall; bequeathed 1922.
Exh.: *British Portraits*, R.A. Winter, 1956–7 (748); *John S. Sargent*, Centre Culturel Americain, Paris, 1963 (41).
Lit.: M. Hardie, *J. S. Sargent*, 1930, pp. 4 and 6, repr. plate I.
Miss Wedgwood was an old friend of the Sargent family (see No. 44).

Lent by the Trustees of the Tate Gallery.

73. INTERIOR OF A ROOM WITH MISS WEDGWOOD AND MISS SARGENT c.1909

Water-colour; 18¾×13½ ins.
Coll.: By family descent.

Lent by Guillaume Ormond, Esq.

74. MRS. BARNARD AND HER DAUGHTER, DOROTHY 1910

Water-colour; 13½×19¾ ins.
Coll.: Miss Dorothy Barnard; bequeathed 1949.
Lit.: McKibbin, p. 83.
Painted at the Simplon Pass in Switzerland, a favourite summer retreat of Sargent's and his friends.

City Museum and Art Gallery, Birmingham.

75. THE LOGGIA, FLORENCE 1910

Water-colour; 26×18¼ ins.
Coll.: By family descent.
Lit.: McKibbin, p. 119.
This loggia was a favourite subject of Sargent's; he used it for his oil painting *Breakfast in the Loggia*. According to Mrs. Hale, a relative of Sargent, the loggia is in the Villa Farinola, while McKibbin states that it is in the Villa Torre Galli. The man seated before the statue of Venus is the painter Sir William Blake Richmond R.A. (1843-1921), who was travelling with Sargent at the time.

Lent by Miss Jemima Pitman.

76. TEMPLE COLUMNS 1911

Water-colour; 14½×20½ ins.
Coll.: Presented by the artist's sister, Mrs. Ormond, 1937.
It has been suggested by Mr. Ian Lowe that the temple is probably the Monopteros (or Temple of Apollo) near the Badenburg in the Nymphenburg grounds. Sargent saw this on a trip to Munich with the artist Adrian Stokes and his wife.

Lent by the Ashmolean Museum, Oxford.

77. GIRL IN A PINK DRESS READING 1912

Water-colour; 27¾×15½ ins.
Coll.: By family descent.
Exh.: Tate, 1926.
Painted at Abries in the French Alps. The girl is Rose-Marie Ormond, the artist's niece.

Lent by Conrad Ormond, Esq.

78. LANDSCAPE WITH A GIRL c.1912

Water-colour; 14×20 ins.
Coll.: By family descent.

Lent anonymously.

79. FIGURE OF FORTUNE AT THE END OF THE DOGANA, VENICE 1905-12(?)

Water-colour; 19¼×13⅛ ins. Inscribed: *To Elena Rathbone, John S. Sargent.*
Coll.: The artist, presented to Lady Richmond as a wedding present, 1923.
Exh.: Tate, 1926.

Lent by Lady Richmond.

80. THE PIAZZETTA, VENICE 1905-12 (?)

Water-colour; 13½×21 ins. Signed.
Coll.: Lord Duveen; presented by him in 1919.

Lent by the Trustees of the Tate Gallery.

81. SANTA MARIA DELLA SALUTE, VENICE 1905-12 (?)

Water-colour; 16½×21½ ins. Signed.
Coll.: By family descent.

Lent by Guillaume Ormond, Esq.

82. MISS FLORA PRIESTLY 1905-14 (?)

Water-colour; 17×14 ins.
Coll.: By family descent.
An excellent example of Sargent's rapid and vivid characterization, achieved in the limited medium of water-colour.

Lent by Conrad Ormond, Esq.

83. NUDE MAN LYING ON A BED 1917

Water-colour; 13½×21 ins.
Coll.: By family descent.
Painted in Florida on the estate of James Deering where Sargent spent the summer sketching.

Lent by Conrad Ormond, Esq.

84. OLD BIVOUACS 1918

Water-colour: 24×29½ ins.
Coll.: Presented by the artist in 1919.
Exh.: Tate, 1926; R.A. Winter, 1926 (116).
Painted on Sargent's only trip to France during the 1st World War. He did many water-colours as well as his big picture *Gassed* and oil subject paintings like the *Ruined Cathedral, Arras* (No. 51).

Lent by the Trustees of the Imperial War Museum.

85. WRECKED TANK 1918

Water-colour: 22×30 ins.
Coll.: Presented by the artist in 1919.
Exh.: Paris, 1923, in aid of the French Red Cross; Tate, 1926; R. A. Winter, 1926 (82).
Lit.: Downes, p. 283.

Lent by the Trustees of the Imperial War Museum.

86. MADAME GAUTREAU 1883

Pencil: 9¼×13¼ ins.
Exh.: Tate, 1926; R.A. Winter, 1926 (259).
Lit.: Mount, repr. plate IV.
While painting Madame Gautreau at her home in Brittany, Sargent made many sketches of her, exploring possible poses. Madame Gautreau was a celebrated beauty of the time, and Sargent hoped that his portrait of her (now in the Metropolitan Museum, New York) would make his name. Instead, it provoked the most hostile criticism because of its supposed immodesty, and the strange purple colour of her skin.

Lent anonymously.

87. TWO DRAWINGS FOR "CARNATION, LILY, LILY, ROSE" 1885

Pencil: 8¼×7½ ins. and 8¼×6½ ins. Both are signed.
Coll.: Miss Dorothy Barnard; bequeathed 1949.
Exh.: Tate. 1926; R.A. Winter, 1926 (191), repr. Souvenir, p. 114.
Lit.: Downes, p. 376; McKibbin, p. 83.
The girl on the left is Dorothy Barnard, (see No. 19) and on the right her sister, Polly. Sargent began painting *Carnation, Lily, Lily, Rose* in 1885 at Broadway, using the two girls as models. The finished picture was exhibited at the Royal Academy in 1887, and was bought by the Trustees of the Chantrey Bequest. It was his first really popular picture in England.

Lent by the Trustees of the Tate Gallery.

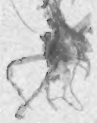
88. MRS. FREDERICK BARNARD AND MRS. ROBERT WILLIAMS 1886

Pen and ink: 19×14¼ ins.
Coll.: Miss Dorothy Barnard; bequeathed in 1949.
Lit.: McKibbin, p. 83.
Mrs. Barnard was the mother of Dorothy and Polly, and the wife of the illustrator, Frederick Barnard. They were part of the the artists' colony at Broadway. Mrs. Williams (nee Emily Epps) was the sister of Lady Alma-Tadema. McKibbin states that the two ladies were trying to mesmerize one another.

City Museum and Art Gallery, Birmingham

89. MISS VIOLET PAGET (VERNON LEE) (1856-1935) 1889

Pencil: 13¼×9 ins. Inscribed: *To Miss Anstruther-Thompson Aug. 1889/John S. Sargent.*
Coll.: Miss C. Anstruther-Thompson; Miss Violet Paget; Miss Mabel Price; bequeathed in 1939.



Exh.: Copley Hall, Boston, 1889; *British Portraits*, R.A. Winter 1956-7 (747), repr. Souvenir, p. 57.
Lit.: Downes, p. 295; I. Cooper Willis *Vernon Lee's Letters*, 1937, repr. as frontispiece; G. Reynolds *Nineteenth Century Drawings*, 1850-1900, 1949; plate 55; McKibbin, p. 114; *Vernon Lee* by Peter Gunn, London, 1964, repr. as frontispiece.
Vernon Lee was a well-known essayist who spent most of her life abroad. She first met Sargent as a child, and wrote her reminiscences of him in Evan Charteris' biography of Sargent. In later life there was considerable friction between Sargent and herself. This drawing was done at Fladbury where Vernon Lee and her friend Miss Anstruther-Thompson spent the summer with the Sargent family.

Lent by the Ashmolean Museum, Oxford.

90. LADY VIOLET MANNERS (Later LADY VIOLET BENSON) 1910

Charcoal: 25×20 ins. (approx.) Signed and dated, 1910.
Coll.: Lady Violet Benson.
Exh.: R.A. Winter, 1926 (447), repr. Souvenir, p. 8.
Lit.: McKibbin, p. 180.
After 1900 Sargent did almost no oil portraits, and only under pressure would he do charcoal portrait drawings. Of these he produced a huge number though he still regarded portraiture as an intrusion on his other work. Lady Violet Manners was a daughter of the 8th Duke of Rutland, and married first Lord Elcho, eldest son of the Earl of Wemyss, and secondly Guy Benson. Sargent also did charcoals of her two sisters. They were all celebrated beauties.

Lent by Guy Benson, Esq.

91. THE LADY NEWTON (formerly MRS. THOMAS LEGH) 1910

Charcoal: 25×20 ins.
Coll.: By family desent.
Lit.: McKibbin, p. 112.
This is the same sitter as No. 8, done later in life.

Lent by Lord Newton.

92. THE BARONESS DE MEYER c.1910

Charcoal: 28×13¾ ins. Signed.
Coll.: The sitter; The Hon. Clare Stuart-Wortley; the National Art-Collections Fund, presented in 1945.
Exh.: R.A. Winter, 1926 (538).
Lit.: *Portraits of a Lifetime*, by Jacques-Emile Blanche, p. 174.
The Baroness de Meyer (née Olga Caracciolo) and her husband Adolphe, Baron de Meyer (reputedly an Austrian title) were great figures in London and Paris during the Edwardian period. She was the god-daughter of Edward VII, but was only on the fringe of his circle. They not only entertained the Beau Monde, but had close links with the artistic and musical world, particularly the Russian Ballet.

City Museum and Art Gallery, Birmingham.

93. MRS. ANTONIO DE NAVARRO (1859-1940) 1913
Charcoal: 23¾×18⅞ ins. Signed and dated, 1913.
Coll.: By family descent.
Lit.: McKibbin, p. 82.
The sitter was an old friend of Sargent's dating from Broadway days when she was Mary Anderson, the famous actress. *Lent by J. M. de Navarro, Esq.*

94. THE TWO GIRLS c.1914
Charcoal: 15½×19½ ins. Inscribed: *To Violet John S. Sargent.*
Coll.: By family descent.
Exh.: Tate, 1926; R.A. Winter, 1926 (264).
Lit.: McKibbin, p. 114.
The sitters were the artist's nieces Rose-Marie and Reine Ormond. The Ormond nieces and the Barnard sisters were often called the *Intertwingles* for their easy exchange of poses. *Lent by Conrad Ormond, Esq.*

95. TWO STUDIES OF A BABY SUCKLING AND STUDY OF A SLEEPING BOY After 1900
Charcoal: 7 1/10×10 ins. and 8 4/5×6½ ins.
Coll.: Presented by the artist's nieces, Miss Sargent and Mrs. Ormond, 1929.
Exh.: Tate, 1926; R.A. Winter, 1926 (217), repr. Souvenir, p. 115.
The children cannot be identified. *Lent by the Ashmolean Museum, Oxford.*

SCULPTURE

96. THE REDEMPTION
Bronze: 29½ ins. high. Inscribed: *Remissa Sunt Peccata Mundi.*
Coll.: Lady Lewis; J. M. de Navarro.
Lit.: Charteris, p. 166 ff; Mount p. 189 ff.
This bronze is a copy of the Crucifix which Sargent sculpted in clay for the Boston Library decorations, illustrating the *Dogma of the Redemption*. The two figures under Christ's arms are Adam and Eve, while at his feet is a serpent symbolizing evil, and below a pelican feeding its young with its own blood, an ancient symbol of the Resurrection. When the original Crucifix was exhibited at the R.A. in 1901 it was much admired, Henry James writing: "Sargent grows in weight, honour and interest to my view. He does one fine thing after another, and his Crucifixion . . . . is a most noble, grave and admirable thing". *Lent by J. M. de Navarro, Esq.*

97. TURKEY After 1913
Bronze: 17¾ ins high.
Coll.: By family descent.
Various sketches of live turkeys by Sargent exist which presumably furnished him with the idea of a bronze. Another cast is owned by the Corcoran Gallery, Washington, U.S.A. *Lent by Conrad Ormond, Esq.*

LIST OF LENDERS

Anonymous, 39, 64, 78, 86
Aberdeen Art Gallery and Industrial Museum 15
Agnew, Thomas and Son 5
Ashmolean Museum, Oxford 43, 76, 89, 95
Bazeley, Mrs. Lisbeth 14
Benson, Guy 90
Benson, Nicholas 45
Birmingham City Museum and Art Gallery 40, 59, 74, 88, 92
Brotherton Library, Leeds 13
Bullock, Sir Malcolm, Bt. 30
Campbell, Robin 22
Cholmondeley, The Marchioness of 4, 21, 51
Church Commissioners 47
de Navarro, J. M. 93, 96
Eton College, Windsor 28
Fitzwilliam Museum, Cambridge 19, 46, 65
Gosse, Miss Jennifer 12
Graves Art Gallery, Sheffield 9
Grenfell, Mrs. R. F. 10
Gubbay, Mrs. David 2, 6, 27, 48
Harrison, Michael 32, 36
Imperial War Museum, London 84, 85
Meyer, Sir Anthony, Bt. 25
Newton, Lord 8, 91
Ormond, Conrad 3, 29, 38, 41, 42, 44, 61, 62, 66, 77, 82, 83, 94, 97
Ormond, Guillaume 24, 68, 71, 73, 81
Ormond, Timothy 7, 49, 52
Pitman, Mrs. Hugo 1, 11, 20, 37, 53, 54, 55, 56, 63, 69, 70
Pitman, Miss Jemina 75
Richmond, Lady 57, 58, 60, 67, 79
Russell, Sir Charles, Bt. 31
Spicer, Capt. Frank 34
Southampton Art Gallery 16
Tate Gallery, London 17, 18, 33, 72, 80, 87
University Library, Cambridge 50
Wansbrough, Mrs. Elizabeth 26
G. F. Watts Gallery, Guildford 23
Wernher, The Hon. Major-General Sir Harold, Bt. 35

ADDENDA

ADDENDA

It is regretted that No.14, Kate Millet as a Child, has been withdrawn from the exhibition.

98. GRAHAM ROBERTSON (1867-1948) 1894/5
Oil on canvas; 36 x 28 ins.
Provenance: Recently discovered under another canvas on the same stretcher and hitherto unrecorded.
It appears to be a first study for the full-length (89½ x 45 ins.) portrait of Graham Robertson, now in the Tate Gallery and acknowledged as one of Sargent's greatest portraits (see No.23).
Lent anonymously.

99. STATUE OF DAPHNE AT THE VILLA GARZONI, COLLODI, NEAR LUCCA 1907
Water-colour; 20 x 16 ins. Inscribed: To my friend Rathbone, John S. Sargent
Coll.: By family descent.
Exh. : Claridge Gallery, July 1925; Tate, 1926; R. A. Winter, 1926 (111), repr. Souvenir, p.62.
Lit.: The Old Water-Colour Society's Club Annual, vol. 1925-26, John Singer Sargent, by Adrian Stokes, repr. plate XIII.
This is a version of the water-colour in the Museum of Fine Arts, Boston.
Lent anonymously.

100. SIR WILLIAM ROTHENSTEIN (1872-1945)
Lithograph; 22½ x 18 ins.
Coll.: Sir John Rothenstein.
Lit.: Lithographs of Sargent by Albert Belleroche, Print Collectors Quarterly, Feb.1926, p.31, repr. McKibbin, p.120.
Sargent did only six lithographs, all prepared on transfer paper and not on the stone itself. He was first induced to try lithography by Frederick Goulding, and was encouraged by Belleroche. The lithograph of Rothenstein was done in the latter's Chelsea studio, and six or eight prints were taken, one of which is in the British Museum. Interesting recollections of Sargent are contained in Sir William Rothenstein's book of reminiscences, Men and Memories.
Lent by Sir John Rothenstein, C.B.E., PH.D., LL.D.

Chairman of the Museum and Art Gallery Committee

COUNCILLOR R. W. MERRY

Director of the Museum and Art Gallery

JOHN LOWE, M.A., F.S.A.

Assistant Keeper of the Art Gallery

PATRICIA BUTLER, M.A.

CH. 22.10.64.